

Malik Kayumov. From the Past to the Future

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Annotation. In this article, the author addresses the life and work of the outstanding documentary filmmaker Malik Kayumov, focusing on especially iconic films in the work of the founder of documentary films of the republic, which made an invaluable contribution to the artistic culture of Uzbekistan and all documentary films of the twentieth century. According to the author, a forceful study and acquaintance with the creative heritage of Malik Kayumov will enable the young generation of cinematographers to preserve in their cultural memory priceless pages of the history and cinema of their people.

Keywords. Screen art, cinema, the history of cinema, documentary films, film, cameraman, filmmaker culture, cultural memory.

Documentary images created by masters of a bygone era are screen images that can influence the worldview of the younger generation, educating them with those values that are unchanged at all times. These are love for the motherland, native land, people, patriotism, dedication, mental identity and tolerance. All this is reflected in the work of the great Malik Kayumov, a famous Uzbek documentary filmmaker who lived for almost 100 years.

Grateful descendants need to remember and know the history of their culture, of which this Artist was a part. In science, it is known that there is such a thing as "cultural memory...", which forms a certain socio-cultural background that unites society into one whole"¹. In this cultural memory, there is a special place for recreating the image of the founder of documentary cinema of the twentieth century **Malik Kayumov**.

Documentary cinema of Uzbekistan is associated with the name of an outstanding cinematographer, cameraman, documentary filmmaker who for many years headed the Union of Cinematographers of Uzbekistan, artistic director of the studio of chronicle, documentary and popular science films Malik Kayumovich Kayumov. The personality of this outstanding figure of cinema, his life, biography and fate are inextricably linked with Uzbek cinema in general and documentary cinema of Uzbekistan in particular.

Many articles have been written about Malik Kayumov, numerous interviews have been published, essays have been written, memoirs of his contemporaries, young directors, especially recently. So, in social networks there are memoirs of the outstanding film director Ali Khamraev, which cover a fairly long period of his acquaintance with Malik Kayumov, starting from childhood and adolescence. The screenwriter, director, and writer Jasur Iskhakov also shared his impressions on the pages of social networks. Film journalists devote their essays to him, for example, Rustam Shagaev. About the work of Malik Kayumov scientific papers have been written. Thus, M.

Mirsoatova's PhD thesis analyzes the problems of his films, emphasizing the phenomenon of such a phenomenon in Uzbek documentary cinema as Kayumov. About him in 1982 published the book "Malik Kayumov. My life is cinema", where the director himself, who is also the author of the book, tells exhaustively about his life and activities. In the same distant years, film critic Abdubori Khasanov, who dealt with the problems of documentary cinema in Uzbekistan, devoted pages of his books "Uzbek documentary cinema" (1972), "Malik Kayumov" (1970) to the work of an outstanding documentarian of the country. The long and fruitful career of film director and cameraman Malik Kayumov is also reflected in the documentary ["Life's Work" by Kamara Kamalova. The film, shot on the decline of the great master's life, captures the bright pages of his work. In a slow, wise and contemplative monologue, the image of a man whose life was completely devoted to Uzbek cinema was nurtured. However, to date, the work itself, his films, in our opinion, have not found a proper analytical analysis either at the time or at the present time. It seems that film science owes a great debt to such an extraordinary, broad-minded person, who reflected an entire historical era in his work of about eighty years.](#) During this time, he created masterpieces of documentary films such as "Burqa", "Mighty Stream", "13 Swallows", "Meetings with Tadjihon", "Golden Wedding", "Strong Current", "Come to us in Uzbekistan", "Peace and Friendship Film Festival", "Five Hands humanity", "Forty years and one day", "From spring to spring", "Journey through Uzbekistan", "Tashkent - a city of peace", "Tashkent, earthquake", "Life dedicated to art", "Art of Uzbekistan", "Samarkand", "There are such generous personalities in the East", "Morning of India", "Vietnam is my Homeland", "Road through the Hindu Kush", "Golden Bengal" and other films, which have not yet lost their relevance in terms of their artistic significance and which could still be a kind of textbook for future generations of directors and cameramen of documentary cinema.

"I don't know the date and month of my birth, I only know the year 1911"². This is how the director begins his story about himself. In modern reference publications, there is an estimated date of birth of Malik Kayumov, this one – [April 22nd 1912, in Tashkent.](#) The father wrote down all his 14 children on the pages of [The Qur'an](#) which was lost after his death. Malik only knows the year of birth. According to his mother, it was in the spring, when they were selling fresh herbs in the bazaar...

Malik Kayumovich recalls his childhood: "I always lived simply, without analyzing the meaning of my life, the meaning of our stay on earth. My life was work, love, family, children... Life spurred me on, just like the mullah used to do at school... And I shouted to her: faster, faster, faster..."³. And life really rewarded this young man, who was born before the impending great changes of life, which presented him with a difficult but very interesting fate of a person who managed to capture it in his unforgettable films, as well as the fate of the country in which he was destined to be born, live and create.

Malik Kayumov came to the cinema very young. He was taken to the first Uzbek film factory "Shark Yulduzi" and got into the creative atmosphere that was created at that time by famous Russian playwrights and directors such as [N. Klado](#), F. Verigo-Darovsky, M. Doronin, O. Frelich and others who, due to historical reasons of the beginning of the twentieth century, laid the foundations of Uzbek silent cinema. M. Kayumov gained his first experience in cinema as an actor in N. Klado's feature film "American Girl from Baghdad". At the same time, he worked at the film

factory as an assistant cameraman. His mentor was F.Verigo-Darovsky, who taught Malik all the basics of cinematography.

In [in 1931 he](#) entered in [VGIK](#), studied at the camera department. Having barely mastered the profession of an operator and not receiving a diploma, he returned to [Tashkent](#) where he was hired at the Tashkent Newsreel Studio (now Uzkinochronika), while at the same time he worked at the Tashkent Newsreel Studio (now Uzkinochronika).[Soyuzkinochronike](#)"(now [Russian Central Film and Video Studio for Chronicles, Documentaries and Educational Films](#)) own correspondent for [Central Asia \(1932—1940\)](#). His first documentary shots captured vivid historical events such as the Khujum movement, when Uzbek women burned their burqas in a bonfire, the appearance of the first public transport, the opening of the first textile mill in Tashkent. Gradually, Kayumov gained experience and his baggage as a newsreel operator became larger. So, in [in 1938](#) Kayumov's documentary film "Tashkent Textile Mill" became a participant of [World Industrial Exhibitionand](#) in [New York City](#) where he was awarded a Large Gold Medal. His subsequent film "Mighty Stream" brought Kayumov wide fame for his masterful reporting from the site of the greatest event in Uzbekistan, where the construction of the Great Ferghana Canal was undertaken. Unforgettable to this day are the images of documentary heroes of ordinary people with ketmens in their hands, extracting water for their great future. These images have not lost their freshness and quite often flash on TV screens, reminding modern young people of the labor feat of the Uzbek people. "Mighty Stream" is the personification of great transformations in the life of the country in the era called the twentieth century.

Kayumov works as a director-cameraman, director, artistic director of the chronicle of the Tashkent Film Studio (Uzbekfilm). And in the 60s – 70s, he became the director and then artistic director of the film studio of popular science and documentary films of Uzbekistan. During these years, he is already a recognized and well-known unsurpassed documentary film director of Uzbekistan far beyond the borders of the republic. Malik Kayumov shot a huge number of documentaries and this number was equivalent to high artistic quality. Malik Kayumov-this meant a sign of quality.

This is evidenced by films that have been awarded at various international film festivals in Venice, Leipzig, and Moscow. Malik Kayumov's films were mostly distinguished by deep thought, high patriotism, extraordinary love for his native land, his people, they were personal films where the author's position was always present. His five-minute "Burqa" without a single word in a poignant image, a montage of vivid, memorable and tragic shots raises the acute problem of emancipation of Eastern women. The laconism of the visual series of this picture is akin to the modern film language It still has a strong impact on the viewer, especially at a time when the world is engaged in an irreconcilable struggle against extremism and violence.

A special place in Kayumov's work is occupied by films about the foreign East, which have also become widely known. The most famous among these works are: "Morning of India", "Vietnam is my country". Made a series of films about [Afghanistan, which includes](#) "Who is shooting at the republic". He was filming this country when King Daud ruled it. And then he shot the April Revolution, Babrak Karmal, Hafizilla Amin, General Dostum. Documentaries " Afghanistan. The revolution continues", "Land Reform" and others, were shot under the direction of M. Kayumov.

These films could take their rightful place on TV channels, expanding the worldview and horizons of viewers. Perhaps they tell about the days of the past, but the style of narration, incomparable shots, the degree of expressiveness of the film language are so strong, figurative, metaphorical and could become a textbook for young generations of documentary filmmakers.

"Try to improve everything you touch," he once told me [Alexander Dovzhenko](#) he shares his memories in his book "Malik Kayumov. My life is cinema." The director followed this credo all his creative life. Yes, sometimes his paintings were beautiful, just as his land and people were beautiful. This is how he perceived his homeland and how he wanted to show the Uzbeks in his films. How such films are needed now!

The contribution of Malik Kayumovich Kayumov to the history of cinema in Uzbekistan, to its formation and development, to the creation of such a huge layer of film art as chronicle documentaries, that is, documentary cinema, cannot be overestimated. Without Malik Kayumov, it is impossible to imagine documentary films in Uzbekistan. His work was continued and continues by a galaxy of his most talented students such as Khatam Fayziev, Turdy Nadyrov, Abdusattar Dalabayev, Kabul Rasulov, Tulkun Ruziev, Davran Salimov, Nelya Ataullayeva, Nariman Azimov, Shukhrat Makhmudov, Shukhrat Kurbanbayev, Bahadyr Muzaffarov, Gairat Shadmanov, Ahror Asrorkhodjayev and many, many others. Malik Kayumovich is also considered a mentor by directors of the game direction of cinema.

Here is how the famous film director Ali Khamraev recalls: "And what a director Kayumov was!.. Passionate, talented, energetic, professional-all these well-worn expressions do not fit Malik Kayumovich. He loved MOVIES and just breathed them, he could not live without hard labor for one day, one hour. And he infected everyone around him with it!..

Malik Kayumovich's life was not so cloudless. He was angry with someone for the case, quarreled with someone for no particular reason. Strong-willed and fearless, he often moved against the current..."⁴

Fate gave Malik Kayumov 99 years of life, almost 80 years of which he devoted to his later brainchild, Uzbek cinema.

The "cultural memory" of the Uzbek people has always been grateful. Generations of not only filmmakers, but all those who love our Uzbek cinema will undoubtedly be forever impressed and illuminated by the shots they will ever see shot by this great Artist. And this will allow them to do our cultural memory.

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